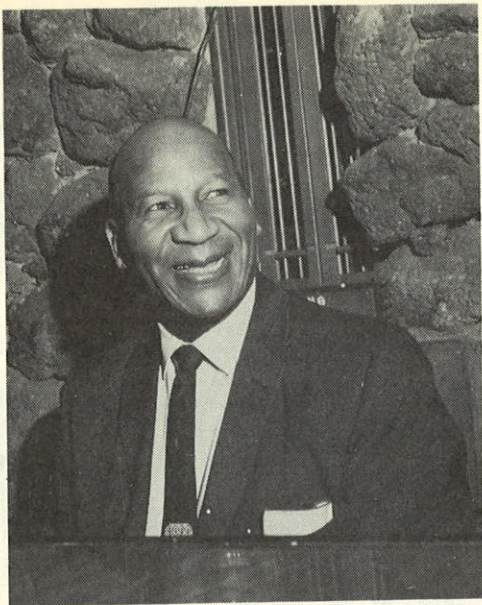




(See p.3) **EDGAR HAYES** (photo by Robert M. Fickes)



'PRINCESS OF THE PIANO' **VERA GUILAROFF** (See p.5)



SIPPIE WALLACE ON FINE ART (See p.9)

JAPANESE JAZZ DISCOGRAPHY (1948-1953) (See p.8)



record research 30 CENTS

ISSUE 76
MAY 1966

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE + BROOKLYN 5, N. Y.

That Black Snake Moan

by 'Blind' Lemon Jefferson

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BLIND LEMON AND I HAD A BALL (See p.9)



JOHNNY DUNN'S EARLY RECORDS

See pic. w/ Mills Blue Rhythm Band, p.3

Booty this Buddies p. 10

Interesting write up of apparently a real piano 'princess', all styles, including ragtime.

Goody

See page 7.

"WHERE ARE THEY NOW?"

by Frank Kelly

Remember TOMMY RETTIG, the little boy on the "LASSIE" TV series for so many years? Today TOMMY is 23 years old, has a wife and two sons, ages four & five. RETTIG wisely invested in San Fernando Valley real estate and is busy as ever now that he has a new TV series "Never Too Young." Former Bellyrina ZORA KARO nowadays operates a delicatessen in N. Y.'s garment center. EILEEN BARTON, song star, whose specialty song was "If I Knew You Were Coming I'd Baked a Cake", - and earned as much as \$10,000 per week, nowadays toils as a saleswoman in a dress-shop in the Beverly Hills Hotel, in Beverly Hills, Calif. Remember SPANKY McFARLAND, whose antique "OUR GANG" comedies remain a TV staple? SPANKY's now 36 years old, did an Army hitch, sold hamburgers, insurance, beachcombed a bit, now is married, has kids and owns his own Barbecue Restaurant in Oklahoma City, Okla. FAY WRAY, who went steady with "KING KONG" around the Empire State bldg. tower, plays a voodoo dancer in a Perry Mason TV show. ROD LA ROCQUE, star of the silent films, now is Prexy of an art gallery in Los Angeles, Calif. Remember TV dancing doll, BAMBY LINN? Now retired from show biz and living in Texas, and it's reported that she's to wed jazz pianist-band leader Big Tiny Little. Remember OSCAR MOORE who was featured Guitarist with the NAT KING COLE TRIO? Oscar quit the music biz to become a bricklayer. Now quitting that, to return to his Guitar work. ANNIE ROSS, one third of the LAMBERT ROSS & HENDRIX jazz vocal trio, owns or fronts "ANNIE'S ROOM", a London England, club named for her. DICK WILLIAMS, ANDY'S brother sings for radio, TV commercials. DICK HAYMES, JR., a carbon copy of his dad, has been playing piano weekends at a First Ave. lounge in N. Y. called "Romando's." CHARLIE DOBSON, a bartender at the Pal Joey, was one of the Mellowlarks back in the days when singing groups actually knew how to sing. LEAH RAY, a singer from Norfolk, Va., who sang with PHIL HARRIS' band years ago has for years been married to "DAVID" SONNY WERBLIN, once president of M. C. A., and now President of the pro football "JETS." The WERBLIN'S live in N. Y. with their three teen aged sons. HELOISE MARTIN, who danced at the old HOLLYWOOD restaurant on N. Y.'s Broadway in the 30's is writing articles about those glamorous days & nites. Now wed to Richard Allan, an Evansville, Ind. editor. "TOOTS" MONDELLO, veteran star Alto sax star who blew with Mal Hallett (when about 16 yrs. old), Irving Aaronson, Buddy Rogers, Joe Haymes, Benny Goodman, etc. nowadays has been a member of the C. B. S. staff in N. Y. City. B. S. PULLEY, the comic who outblued Lenny Bruce in his nite club routines, has turned to writing poetry, and painting. For other relaxation, Pulley advised that he's reading Plato and the Racing Form. FRAN ALLISON (of Kukla, Fran & Ollie TV fame) and JOHN CAMERON SWAZE are partners in an announcer-commercial spieler school. Singer MARY FORD, who split personally & professionally with Guitarist LES PAUL is working as a single with her brother and sister in the act. ARTHUR TREACHER, the veteran film butler, nowadays is co-host on the

(cont'd p.10)

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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Introduction by Perry Armagnac

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MILLS BLUE RHYTHM BAND - 1933

Back row: HENRY RED HICKS, GEORGE WASHINGTON(tb); O'NEIL SPENCER(dr); HAYES ALVIS(b); BENNY JAMES(g).
Front: ED ANDERSON, WARDELL JONES, SHELTON HEMPHILL(tp); EDGAR HAYES(p); EDDIE MALLORY(lead tp,sax); CRAWFORD WETHERINGTON, GENE MIKELL, JOE GARLAND(sax).

EDGAR HAYES' CHRONOLOGICAL BIOGRAPHY

by Mrs. Marian Fickes and Bertrand Demeusy

- 1905 Born, Lexington, Kentucky - May 23, 1905
1923 Graduated, Bachelor of Music degree, from Wilberforce University, Ohio, and won scholarship to Oberlin University to work for Master's degree. Turned down scholarship to join. FESS WILLIAMS ORCHESTRA, whose personnel was: Fess Williams (cl); Dave Jelly James (tb); Edgar Hayes (p); Stanley Bennett (bjo); Ray Green (dr).
1924 Organized own band, called "the Blues Grass Buddies"; composed of: Freddy Jenkins (tp); Henry Hicks (tb); Castor McCord (ts); Theodore McCord (baritone & cl); Elmer James (b); Edgar Hayes (p).
1925 Disbanded "the Blues Grass Buddies" and joined Louis B. Deppe's orchestra in Pittsburgh, Pa. as arranger and pianist, replacing Earl Hines in the Band. Personnel was: Louise Deppe (sax, voc); Dr. F. C. Brassfield (tb); Edgar Hayes (p); Harry Williams (dr); Emmett Jordan (violin); Vance Dixon (director and sax); Charles Stoner (tenor); Earl Andrews (g, bjo); Joe Watts (dr, tp).
1925/6 Made music rolls for Vocalstyle (April 1925 thru June 1926).
1926 Solo at the Ritz Cafe in Cleveland, Ohio, doubling in shows at Grand Theatre. Joined musical show, "Raring to Go", as pianist conductor. Show toured Burlesque Theatres of the country, winding up in NYC. Here, he and his artistry were welcomed by such musical greats as Fats Waller, James P. Johnson, Willie The Lion Smith, Earl Hines and Art Tatum, and he made lasting friendships with them all.

1927 Organized a seven-piece combination to play the orchestra pit of the Alhambra Theater in New York, where he remained for three years:
Personnel in 1927 was:
Leonard Davis (tp); James Archey (tb); Ed Campbell (sax); Edgar Hayes (p); Frank Smith (b); George "Dinah" Taylor (dr).
For the 1928 period:
Bobby Cheek (cnt); Thomas Edwards (tb); John Howe (sax); Edgar Hayes (p); Claude Jasper Jazz Curry (b); George Taylor (dr); Robert Robbins (vln).
& then for the years 1929-1930:
Bill Dillard (tp); Fred Robinson (tb); Buster Bailey (cl); Emmett Matthews (soprano, tenor); Edgar Hayes (p); Pete Briggs (b); Tommy Benford (dr).

1930 Joined Irving Mills Blue Rhythm Band as pianist-arranger, where his arrangement and playing of the (then) little-known "Stardust" is generally credited with being responsible for its rise to fame and continuing popularity as an American standard.
When Edgar Hayes joined the band the personnel was:
Edward Anderson, Wardell Jones, Gus Aiken (tp); Harry White (tb, arranger); Henry Hicks (tb); Alfonso Cass McCord, Jobetus Ted McCord (as); Crawford Wetherington (ts); Edgar Hayes (p); Benny James (bjo); unknown (b); Willy Lynch (dr); Carroll Dickerson (vln).
The first recording session of the band in January 1931 had the following changes:
Shelton Hemphill (tp), Hayes Alvis (b) repl; Gus Aiken and the unknown bassist, Carroll Dickerson (vln) left.
For the 1931 to 1936 period, see the discographies with only one addition:
Eddie Mallory was added in 1933, giving the band 4 trumpets.
This information is confirmed by the identification of a photograph of the band made in August 1933:
Edward Anderson, Wardell Jones, Shelton Hemphill (tp); Eddie Mallory (lead tp and sax); Henry Red Hicks, George Washington (tb); Gene Mikell, Crawford Wetherington, Joe Garland (sax); Hayes (p); Benny James (g); Hayes Alvis (b); O'Neil Spencer (dr).

1937 E. Hayes organized his own big band - fourteen men and a girl singer. They played theaters, colleges, dances and the better-known night spots in the U. S. Also made a very successful tour of Europe in 1938, starting in February.
The band personnels from March 1937 to February 1938 are given in the discographies.
Kaiser Marshall (dr) was with the band part of 1939 and left in ca. October 1939.
Dizzy Gillespie (tp) played a couple of months end 1939, including a stay at the Apollo November 24-30, 1939.
In July 1940 part of the band was:
Leonard Ham Davis, Ermet Perry, Henry Goodwin (tp); Clyde Bernhardt, Robert Horton, Doc Wheeler Moran (tb); Garvin Bushell, Benny Williams (as, cl); Don Byas, Bingie Madison (ts); Edgar Hayes (p); Wellman Braud (b).
Later in the year the personnel was:
Ham Davis, Frank Newton, Henry Goodwin (tp); Robert Horton, Harry Father White (tb); Garvin Bushell, Johnnie King (as); Bingie Madison, Bob Carroll (ts); Hayes (p); Wellman Braud (b); Walter Johnson (dr).
In ca. May 1941, Edgar Hayes opened "the Roseland Ballroom" in NYC with a completely new band:
Tommy Lindsey, Harvey Davis, Bob Williams (tp); Milt Robinson, Clyde Bernhardt (tb); Lem Johnson, "Guts" Merriday (ts); Eustace Moore, Billy White (as); Edgar Hayes (p); Jack Jarvis (b); Arthur Herbert (dr).

1942 Edgar Hayes came to Riverside, California, to play an eight weeks engagement at the Somerset House, and remained there, playing solo, from July 1st, 1942 until Feb. 1946, when he organized the "Stardusters", a group of four:
Edgar Hayes (p); Teddy Bunn (g); Willie Price (b); Blinky Allen (dr). Later in ca. 1948 Curtis Counce (b) replaced Willie Price.
This above band remained at the Somerset House, as the house band" for twelve years, but periodically played other club dates, such as "Billy Berg's" in Hollywood and "The Say-When" and "Ciro's" in San Francisco.
From the "Somerset House", Edgar Hayes went to Jimmie Diamond's Lounge in San Bernardino, playing solo there for five years.

1960 Edgar Hayes began playing for the "Reuben's Restaurants", alternating between Tustin and Newport Beach. His following here is large, loyal, and almost fanatic in their devotion to his music. His fans include many fellow-musicians, who seem to be unanimous in calling him "the greatest." I am sure that he can remain with them as long as he wishes, and since I am one of those loyal, fanatic fans, I hope it will be forever!
For the discographers, we can add the following informations:
Edgar Hayes recorded in the early sixties the following tunes:
Mark Records 56 (Edgar Hayes -- Solo)
56-900 A STARDUST (H. Carmichael)
56-900 B THE GIRL WITH THE INSAGRIEVOUS WALK (Edgar Hayes)
MLP 519 TANGERINE / THE GIRL FROM IPANEMA
HELLO DOLLY / WHAT KIND OF FOOL AM I

Partial list of Edgar Hayes' original compositions

AFRICAN LULLABY / RIDIN' IN RHYTHM / SO HELP ME / FOND MEMORIES / THIS TIME IT'S LOVE / EVERY TIME I LOOK AT YOU / HIGH JIVE / THE GROWL / TALAHASSEE / HARLEM HOP / GET YOUR RHYTHM FROM ME / SOMEONE STOLE GABRIEL'S HORN / HEADIN' FOR HADES / SNATCH AND GO / LOVE'S SERENADE / EDGAR STEPS OUT / LIVE WIRE / KOKEY JOE / SWINGING IN THE PROMISED LAND / EVENING ECHOES / ON THE BEAT / OUT OF A DREAM / CAN'T GET ALONG WITHOUT MY BABY / AD LIBIN' / YOU'LL COME BACK TO ME / I'M JUST A SLAVE LOVING YOU / BABY'S BOOGIE / ONE IS ENOUGH FOR ME / TWILIGHT DREAMS (theme) / SOMERSET HOUSE STOMP / MOOD IN THE CENTURY ROOM / THERE WASN'T A MOON / FRUSTRATION / COUNTOLGY / YOU'RE THE ONE FOR ME / THE REST OF MY LIFE / OUR WEDDING DAY / WITH JUST A MEMORY / I PROMISE / CAN'T GET AWAY FROM THE BLUES / EVERYTHING'S GONE WRONG / SPECIAL DELIVERY / YOUR WISH IS MY DESIRE / HALF HOUR UNTIL SUNSET / S'NUFF SAID / WITH NO TEARS */ RELUCTANT BABY*
(* These are brand-new, just copyrighted).

Discography of EDGAR HAYES plus other information to follow in forthcoming issue.



PRINCESS OF THE PIANO
by Jim Kidd

The name Vera Guilaroff meant little or nothing to discographer Carl Kendziora while working on the Perfect story. Her recording of 'Who' and 'A Cup of Coffee, A Sandwich and You' on Perfect 14572 bore hitherto unknown matrix numbers... even her name seemed too exotic to be legitimate. The music on that disc was a different story... a strong, striding left hand and a flying right. An anonymous poorer-than-usual vocalist on 'Coffee' only added to the mystery. A second Perfect record eventually turned up with a matrix number in the same series... the label credited the Capitol Theatre, CKAC, and La Presse which all pointed to Compo as the source for both. Years later, my eventual discovery of the Compo ledgers dating back to 1921 and subsequent research led me to pianist Billy Eckstein, now deceased, who was a close friend of Compo founder H. S. Berliner. It was from him that I learned that Vera Guilaroff was not only a very real person, but was playing even better today than when she first recorded. A few months later a tribute was paid this marvellous pianist at Her Majesty's Theatre in Montreal at which Vera, just back from Europe, delighted the capacity audience with stories from her long association with Billy.
Vera Guilaroff today is a remarkable woman in an age of remarkable women... effervescent, enthusiastic, and forever dedicated to her piano. From her own record collection came test pressings of early recordings that enabled me to fill in many gaps in her long and fascinating career.
Born in London of Russian-English parents, she came to Canada while still a child. She taught herself piano, emulating the local master who was packing them in at the Strand Theatre, Eckstein, substituting for Harry Thomas at the Regent Theatre at the age of 12 was her first break... she eventually replaced him when he left for Halifax. This was the day of the silent screen, a time when pianists either 'had it' or didn't. Vera was still in school while playing at the Regent... she would go straight from

blackboard to keyboard, and it was here that Berliner heard her for the first time. Amazed at her youth, he realized that recording her was a must. Her first attempt at writing had been 'If You Only Knew.' Her second tune was 'Lonesome Rose,' recorded by Al Edwards in January of 1923 (Apex 595) and a good seller. On November 6, 1925, she cut her first test recordings on the recently installed electrical equipment at the Compo studios on Metcalfe Street. Vera still has these in her collection along with many others. She recalls many experimental sessions for Berliner although all are not known. Many ledger entries state simply 'Test: piano' which could have been either her or Eckstein, who was already recording for Compo.
Her early recordings give us only a hint of what Eckstein called 'a really great style.' The tunes were mainly popular hits with two notable exceptions... 'Maple Leaf Rag' and 'Calico Rag'. Many versions of each were processed, and it is difficult to ascertain why Berliner issued the coupling he did. One of the tests of 'Maple Leaf' appears superior to the one chosen for issue. One of her most interesting revelations was that the vocalist on Perfect 14572 was none other than Berliner himself!
Vera was touring by this time with a young xylophone player named Harry Raginsky and nearing the peak of her early career. While featured performer at Castle Farms in Cincinnati in August of 1926 she recorded some piano rolls for Vocalstyle, four of which are known to have been issued. Her broadcasting career had begun while she was still at the Regent... CFCF, the world's first commercial radio station did their first remote broadcast from the Regent in 1923 with Vera as soloist. Radio programs were also included in her tours in the U. S. Back in this country her records were selling briskly... early Compo advertisements billed her as 'Canada's Premier Jazz Pianists'. In the early thirties she began her long broadcast association with Billy Eckstein, who by then had been forced by the talkies into the night-club circuit. As the Piano Ramblers (Les Vagabonds des Pianos for French station CKAC), they aired a nightly fifteen minute show coast to coast for the Canada Starch Company. Vera recalls with delight the occasion when Eckstein failed to appear and she went on alone, playing so much piano that no one realized that Billy was not present. Many a Montrealer recalls with nostalgia their theme... "Glowworm", and the intricate arrangements for two pianos. She also appeared as solo pianist for four years on the full CBC network, again for Canada Starch. In 1937 she went to England, recorded for HMV, broadcast as 'Canada's Melody Girl' for the BBC, and toured Great Britain, handling a package which included organist Reginald Foort and comedian Billy Scott Coomber. She was the first to perform and record 'Deep Purple' in Great Britain. A subsequent tour with an all-male orchestra took her throughout Western Europe. Returning to Canada, she devoted five days a week to entertaining the men at Navy House and spent winters in Nassau playing for 2000 RAF men and officers from the Commonwealth and broadcasting on ZNS. She still treasures the many letters of appreciation from the servicemen for whom she played from 1940 to '45. More and more in later years she turned to writing, premiering one of her songs in a nationally televised CBC show from Toronto in 1960.
In true show business tradition, she married her young xylophone player. Today she, Harry and son Ron bask in the warmth of countless friends at home and abroad. Her time is spent between a home in Montreal and their year round retreat in the Laurentians, 50 miles north of the city. Harry is now retired and they both are at their happiest while hosting friends and musicians on weekends... 'Get your reservation in early' is one of her favourite lines. Their guest list reads like a who's who of entertainment... Lionel Hampton recently spent the best part of an entire day in their music room hopping from piano to vibraphone to drums while nodding at Vera 'You got soul, man'.
Should you find a copy of one of her early records, listen for that left hand - not far from the Harlem greats. It seems

"PRINCESS OF THE PIANO" (continued)

amazing that a young girl who had never been near the U. S. could have developed a style so like the Johnsons-Wallers-Smiths. As Billy Eckstein recalled one night during one of our many long talks, 'she played a lot of piano'.

Any further information on Vera's career, particularly her piano rolls and U. S. appearances, would be welcome. Address all correspondence to the author, CFCF Radio & Television, 405 Ogilvy Avenue, Montreal 15, Quebec.

VERA GUILAROFF RECORDINGS

RECORDED AT 117 METCALFS STREET, MONTREAL
NOVEMBER 6, 1925

E 1983 Piano Medley 1	unissued
E 1984 Piano Medley 2	unissued (T)
E 1985 Piano Medley 3	unissued (T)
E 1986 Piano Medley 4	unissued (T)

NOVEMBER 20, 1925

E 2015 Sleepy Time Gal	unissued
E 2016 Sleepy Time Gal	unissued
E 2017 I'm Sitting on Top of the World	unissued
E 2018 I'm Sitting on Top of The World	unissued

DECEMBER 11, 1925

E 2056 Sleepy Time Gal	Apex 729, Starr 23019, /Gennett 5750
E 2057 I'm Sitting on Top of The World	- - -
E 2058 "	Unissued (T)
E 2059 Sleepy Time Gal	Unissued

JANUARY 4, 1926

E 2073 A Cup of Coffee, A Sandwich and You (vcl by H. S. Berliner)	Unissued
E 2074 "	Apex 731, Starr 23020, Perfect 14572, Pathe 36391
E 2075 "	Apex 731, Starr 23020, Perfect 14572, Pathe 36391
E 2076 Who	Unissued
E 2077 "	Unissued

MAY 19, 1926

E 2378 Maple Leaf Rag	unissued (T) (X)
E 2379 "	unissued (T) or
E 2380 "	unissued
E 2381 "	unissued (T)
E 2382 Calico Rag	unissued

JULY 12, 1926

E 2452 Maple Leaf Rag	unissued
E 2453 "	Apex 753, Perfect 11251, Pathe 21178
E 2454 "	unissued
E 2455 Calico Rag	unissued
E 2456 "	Apex 753, Perfect 11251, Pathe 21178
E 2457 "	unissued

DECEMBER 1, 1926

E 2616 Flapperette unissued (T)

ROOM 801A, LENNOX BUILDING, BLEURY STREET

FEBRUARY 13, 1928: BOB AND AL HARVEY

3176-1 The Love of Lila, Part 1	Apex
-2 "	unissued
-3 "	unissued

3177-1	"	Part 2	unissued
-2	"		unissued
-3	"		Apex
EARLY 1930: LARRY HERMAN			
4106-1	Blue Turning Grey Over You	Apex (T)	(doubtful if issued)
-2	"	unissued	
-3	"	unissued	

HMV studios, Haves, Middlesex
AUGUST, 1937

OEA 5412 Film Hits	HMV BD 446
OEA 5413 Midnight In Mayfair	HMV BD 449
OEA 5414 Deep Purple	HMV BD 449
OEA 5415 Film Hits	HMV BD 448

(Music roll information from staffer, Mike Montgomery)

While in Cincinnati, Ohio, in 1926, Miss Guilaroff recorded a few rolls for the Vocalstyle Music Company, Inc., makers of player piano rolls. These rolls were recorded for and issued on the company's Reproducing Rolls series, a short-lived label that was introduced in 1926 and lasted only until the Vocalstyle Company dissolved in early 1927. These rolls were issued as song rolls (70,000 series) and as instrumental rolls, without words (60,000 series), and are extremely rare. Only "There's a New Star in Heaven Tonight" has been found.

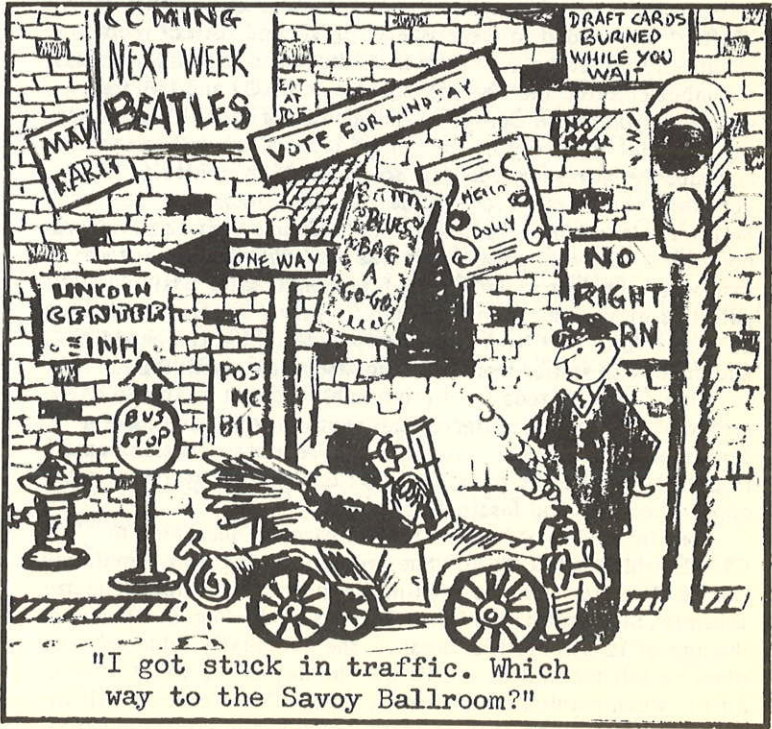
RELEASED IN OCTOBER 1926

Vocalstyle 70029	Lonesome Rose (Guilaroff) - waltz song
Vocalstyle 70033	There's a New Star in Heaven To-Night - Rudolf Valentino (Brennan, McHugh, and Mills)
Vocalstyle 70035	Prisoner's Song (Massey) "arranged and played by Vera Guilaroff"

RELEASED IN NOVEMBER 1926 or later

Vocalstyle 600XX	Dinner Roll No. 2 - Student Prince selections: Serenade, Golden Days, Deep in My Heart, Dear
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RIM CHIPS



JOHNNY DUNN'S EARLY RECORDS

Walter C. Allen

(assisted by John Mitchell, Harold Flakser, and Carl Kendziora, Jr.)

A previous article (R.R. #73) covered the records Dunn made with Singer Edith Wilson, and his earlier records with Mamie Smith were listed in R.R. #57. As discussed in the Wilson article, Dunn was a featured solo artist in "PUT AND TAKE" and later in Low Leslie's PLANTATION REVUE.

The first instrumental record under Dunn's name took place at the same session as one of his Edith Wilson dates. Instrumentation is the same, and the personnel would be as follows. This was John Mitchell's first record date.

JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

Johnny Dunn, cornet; Herb Fleming, trombone; Ernest Elliott, and possibly Hershal Brassfield, clarinets and saxes; Dan Wilson, piano; John Mitchell, banjo; Harry Hull, tuba.

New York, December 21, 1921	
80113-1	BUGLE BLUES (Kelly) Co. A3541
80114-1	BIRMINGHAM BLUES (McCord and Matthews) Co. A3541

An article in the Chicago DEFENDER, May 13, 1922, p. 8, gives a photo and lists the personnel of Sam Wooding's Society Syncopators: Elmer Chambers, cornet; R. H. Horton, trombone; Rollen Smith, sax; Charles E. Jackson, violin; Wooding, piano; Charles Dixon, banjo; Joe Young, drums. It went on to say that "this orchestra has been employed by Perry Bradford for Columbia Records." As a result of careful listening to all the Edith Wilson and Johnny Dunn records previous to May 1922 (these are the only known Columbias by Perry Bradford-organized groups), the following session is the only one that fits. As confirmation, in NEW HOT DISCOGRAPHY, page 111, it is stated that this record used the Sam Wooding band, presumably on the basis of information from Perry Bradford; and the Columbia matrix list gives the band name only as the Original Jazz Hounds, with no mention of Dunn.

The cornetist is not as prominent as on other Dunn records, and the usual Dunn breaks are absent, so even though it is difficult to believe that Johnny Dunn is not present on a record issued under his own name, this may be the case. It is fair to say, however, that this record was played for John Mitchell, and he gave the personnel as: Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield and Rollen Smith, reeds; Dan Wilson, piano; Mitchell, banjo. He did not identify the violinist, but if made up of men from the Plantation orchestra, it might have been Allie Ross or Will Tyler.

JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

Instrumentation: cornet, trombone, two saxes, violin, piano, banjo. No drums are audible. Which of these personnels is correct?

New York, Feb. 24, 1922.	
80214-2	PUT AND TAKE (Spencer Williams - Arranged by Robert W. Ricketts) Co. A3579
80215-2	MOANFUL BLUES (Bradford) Co. A3579, ReE G 7797 (*)

(* : ReE as REGAL JAZZOLA ORCHESTRA)

On the next few Dunn sessions, there is no such question as to personnel. John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these - possibly the earliest examples of such credits.

JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield and Rollen Smith, saxes; George Rickson, piano; Mitchell, banjo. New York, August 18, 1922.	
80529-1-2-3-4	FOUR O'CLOCK BLUES Rejected
80530-2	HAWAIIAN BLUES (Bradford) (Arranged by Brassfield Co.) A3729
Remake - same instrumentation New York, Sept. 21, 1922	
80529-5	FOUR O'CLOCK BLUES (Dunn & Horsley) Co. A3729

JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

Same instrumentation, probably same personnel. New York, February 14, 1923.	
80859-3	HALLELUJAH BLUES (Bradford) Co. A3839
(NOTE: vocal breaks by male duo, one of which sounds like Perry Bradford.)	
80860-2	SPANISH DREAMS - Espanola Blues (Bradford) Co. A3839
(NOTE: castanet effects are heard in ensemble at beginning, possibly by pianist.)	

(See RUST, p. 184, for mxs. 80866-67, not issued.)

The change to Jazz Band on the next records may indicate that Perry Bradford was no longer involved in securing contracts. These next two titles are 'orphans.'

JOHNNY DUNN'S ORIGINAL JAZZ BAND

Same instrumentation, probably similar personnel. New York, March 13, 1923.	
80898-1	DIXIE BLUES (Bradford) Co. A3878
Add a third reed man playing clarinet and sax, also a drummer (possibly Jesse Baltimore, regular percussionist with Vodery): New York, April 11, 1923.	
80947-2	SUGAR BLUES (Fletcher and Williams) Co. A3878

JOHNNY DUNN'S ORIGINAL JAZZ BAND

Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield, Rollen Smith, clarinets and saxes; George Rickson, piano; Mitchell, banjo.	
(Personnel from John Mitchell; he also thought Harry Hull, tuba, was present, but no tuba seems to be audible.)	
New York, April 19, 1923.	
80975-2	SWEET LOVIN' MAMA Please Come Back To Me (Billy Wagner and Rollie Lockard) Co. A3893
80976-2	VAMPING SAL The Sheba of Georgia (Lew Pollack) Co. A3893

John Mitchell had joined the Will Vodery orchestra, the pit band for the Plantation Revue, for several months in early 1923. The full personnel was: Clifton 'Pike' Davis, Johnny Dunn, cornets; Earl Granstaff, trombone; Hersal Brassfield, alto/soprano sax; Rollen (or Roland) Smith, clarinet/tenor sax; Floyd Hickman, violin; George Rickson, piano; John Mitchell, banjo; Harry Hull, tuba; Jesse Baltimore, drums; Vodery, conductor. Other featured artists were Edith Wilson, Shelton Brooks, U. S. 'Slow Kid' Thompson, and the immortal Florence Mills.

The entire Revue sailed for England early in May, 1923, for a lengthy engagement. An article in the New York AGE (May 5, 1923) stated that they had recently sailed, and gave the entire roster of the company. Practically all of the above orchestra members were listed; Mitchell, however, stayed in New York, being replaced for the tour by Leroy Vanderveer. A substitute troupe was formed for a summer engagement at the Pavilion Royal on Merrick Road, L. I., featuring Hamtree Harrington and Cora Green, with Will Tyler directing the orchestra.

Dunn definitely did go to England - a photo of him aboard ship appeared in BILLBOARD, June 2, 1923, p. 15. The troupe did not return to New York until September, 1923, therefore it would be impossible for Dunn to be on any American records made in that period, such as with Lena Wilson, The Gulf Coast Seven, or other Perry Bradford groups.

(continued on p. 10)

JAPANESE JAZZ DISCOGRAPHY
(1948 - 1953) by Albert B. Close

This is an exploratory discography of jazz recorded by Japanese musicians in Japan. Especially helpful in research and translation of liner notes and record labels have been Masahiro "Joe" Nozaki and Harry Kido, both of whom volunteered much time and effort though not specifically jazz enthusiasts. For the portions from 1954 on, Mr. Tay Muracka of the Hot Club of Japan is to be thanked for his unflagging interest and international good-will. Other sources and aids have been JAZZ DIRECTORY (Vol. 3) and the catalogs of Japanese Victor and Columbia from 1950 through 1955.

VICTORY GAY QUINTET:
Raymond Conde (clt); Francisco Kiko Reyes (p); T. Teruoda (g); S. Kajitani (bs); Y. Enoshima (d). Tokyo, 1948
THE BLUES VicJp
KIKO'S SPECIAL -
LET'S GO COMBO -
SLEEPY, MY LOVE --
No details on four sides recorded on Japanese Victor by Tokyo Bop and Jimmy's Trio in 1949. Anyone knowing the address of Jimmy Araki in California, please pass on.

SWING JOURNAL ALL STARS:
Fumio Nanri (tpt); Akira Tanabe (clt); Teruo Yoda (ten); Saburo Nambu (vib); Hachiro Matsui (p); Takayoshi Matsuda (bs); Georgie Kawaguchi (d). Tokyo, 1950
JTW 377 S.J. BALL (Hachiro Matsui) CoJp M 471
Keichiro Ebihara (alt); Hidehiko "Sleepy" Matsumoto, Ujiro Atsumo (ten); Yoshiyuki Shioi (bar); Hachiro Ando (vib); Shinzo Teraoka (p); Noboru Arai (g); Shigenori Obara (bs); Toshigi Murata (d).
JTW 378 COOL FOR MAY (Seichi Mawatari)

GRAMERCY SIX: Unknown group (p, alt, ten, bs, g, and d.)
* Vcl by Nancy Miyoshi Umeki. 1951
P-2009 BE-BOP (D. Gillespie) VicJp A-1310
P-2010 IT ISN'T FAIR * - -
P-2058 HOW HIGH THE MOON - A-1314
P-2061 SENTIMENTAL ME * - -

THE GAY SEPTET:
Raymond Conde (clt); Ono Mitsuru (bs); Georgie Kawaguchi (d); Unknown (vib, p, and g) and ?. 1952
P-2596 THE SHEIK OF ARABY (part 1) VicJp A-5030
P-2597 THE SHEIK OF ARABY (part 2) - -

SWING JOURNAL ALL STARS:
Norihiko Kitazato (tpt); Hajime Hayashi (tbn); Keichiro Ebihara (alt); Hidehiko "Sleepy" Matsumoto, Ujiro Atsumo (ten); Yoshiyuki Shioi (bar); Hachiro Ando (vib); Shinzo Teraoka (p); Noboru Arai (g); Shigenori Obara (bs); Jun Shimizu (d). 1952
P-3170 GREENHOUSE PARTY (Seichi Mawatari) VicJp A-5056
SIX JOES:
Hidehiko "Sleepy" Matsumoto (ten); Hachiro Ando (vib); Hachidai Nakamura (p); Kyozo Miyagawa (g); Shin Watanabe (bs); Hiroshi Minami (d).
P-3171 BROKENHEARTED PIDGEON (Hachidai Nakamura) VicJp A-5056

THE SIX LEMONS:
Fumio Matsumoto (tpt); Tatsuro Watanabe (alt); Teruo Yoda (ten); Nobuo Ushio (p); Kaiji Hirano (bs); Frankie Sakai (d). 1953
P-3718 ST. LOUIS BLUES VicJp A-5108
P-3719 ALABAMA - A-5164
P-3758 NIGHT IN PARIS (Six Lemons) - A-5108

SIX JOES: Same personnel as above, JOES. 1953
P-3791 SEPTEMBER IN THE RAIN VicJp A-5109
P-3792 PERDIDO
THE SIX LEMONS: Same personnel as above LEMONS. 1953
P-3795 BOUNCING WITH SIX LEMONS (Six Lemons) VicJp A-5120
P-3796 BLUE TOP (Six Lemons) - -
P-3891 MINKA A-5130
P-3892 BLUE MOON A-5164
P-3893 12th STREET RAG A-5130

THE BIG FOUR:
Hidehiko "Sleepy" Matsumoto (ten); Hachidai Nakamura (p); Mitsuru One (bs); Georgie Kawaguchi (d). 1953
P-3953 OL' MAN RIVER VicJp A-5128
P-3954 WHITE JACKET (Kawaguchi-Matsumoto)
SIX JOES: Same personnel as above JOES. 1953
P-4020 ON THE SUNNY SIDE OF THE STREET VicJp A-5155
P-4021 THE MAN I LOVE
THE BIG FOUR: Same personnel as above BIG FOUR. 1953

FLYING HOME (Part 1) MerJp A-309
FLYING HOME (Part 2) - -
FLYING HOME (Part 3) - A-310
FLYING HOME (Part 4) - -
28-743 S'WONDERFUL - A-312
28-744 HOW HIGH THE MOON - - -

THE BIG FOUR: Same personnel as above BIG FOUR. 1953
28-760 IT'S ONLY A PAPER MOON MerJp A-313
28-761 BLOW BOY BLUES - -
28-762 SLEEPY'S IDEA (Matsumoto) - A-315
1953
28-834 TENDERLY - A-315
28-848 AIR MAIL SPECIAL - A-318
28-849 JUST ONE OF THOSE THINGS - -
Added "Other Man" (ten)*
28-885 COTTONTAIL (The Sax Battle)* A-321
28-886 FLAMINGO - -

THE SIX LEMONS: Personnel similar to Victor sessions. 1953
H 1130 FINE AND DANDY Teichiku JS-15026
H 1131 BODY AND SOUL - -

MISAO IKEDA AND HIS RHYTHM KINGS:
Misao Ikeda (vib); Unknown (ten, p, g, bs, and d) 1953
H 1134 HOW HIGH THE MOON Teichiku JS-15025
H 1135 ALL THE THINGS YOU ARE - -

SIX JOES: Personnel similar to Victor sessions. 1953
H 1136 O SOLE MIO Teichiku JS-15027
H 1137 I GOT RHTHM - -

THE IATA ALL STARS: Unknown small group. In concert, 1953
PERDIDO (Part 1) - 12" VicJp NB-6018
PERDIDO (Part 2) - 12" - -

SIX JOES: Personnel similar to previous Victor sessions. In concert, 1953
DARK EYES (Part 1) 12" VicJp NB-6019
DARK EYES (Part 2) 12" - -
LOVER, COME BACK TO ME 12" NB-6021

(cont'd p.10)

BLIND LEMON AND I HAD A BALL
by Victoria Spivey

I imagine that most of the folk singers of today would be happy to be able to say that they "rubbed shoulders together" with BLIND LEMON JEFFERSON. Well, I couldn't blame them. I was the lucky one.
Way back before my Black Snake Blues was recorded I met Lemon one night in Galveston, Texas, where I was working as a blues singer and pianist. And he helped me out by sitting in and singing his blues giving me an opportunity to take a break and mingle with my friends. His blues were so full of soul and made a big hit with the people. Lemon and myself continued meeting at house parties where we would give one another much needed intermissions. What a pleasure! It got so good that the land-ladies would try to hire both of us at the same time. We did it when we could and loved it. I just admired him as a great artist who had plenty of courage. We used to play picnics too, all over Texas. Do you know that I had one song I wrote, "I Ain't Got No More Baby?" When he heard that tune it was a sign for him to come back for his performance and I would take my leave. The more money the house lady made the more we made - although we never worked the joints under Ten Dollars per night, no perhaps, but per night. Plus stacks of those Bo dollars (silver dollars) which people would lay as tips across the piano board - plus all you could fool the public that you could drink.
Blind Lemon was a medium size brownskin who kept himself neatly dressed. He was erect in posture and his speech was lovely and direct to the word. He had no glasses when I first saw him. A young man who was very attentive to him acted as his guide. Although he was supposed to be completely blind I still believe he could see a little. If he couldn't he darn sure could feel his way around (the old wolf!! smiles!!). Lemon never let his misfortune on sight press him. He would let you know that he was just as much a man as anybody. One of his most common expressions was, "Don't Play Me Cheap" - and people liked him and respected him.
We were buddies and everything went along swell until I heard his recording of Black Snake MOAN on Paramount which came out some months after my original Black Snake BLUES on Okeh. It was so much like my Black Snake Blues including the moan. I was really angry for a while knowing that Lemon and myself were like brother and sister in our jobs. I could not understand how it happened. He had heard me sing the Black Snake at different houseparties way before I recorded it. John Erby and myself met Lemon in St. Louis and we straightened the matter out - having a big laugh and we were still friends. Lemon had made me recall one night at a party before he recorded Black Snake Moan that he asked my permission, "Hey, Vickie (that is what he used to call me!), I want to ask you something. Do you mind me using those snakes? I won't do it like you do. I mean the moan." I said, "help yourself" - not taking him seriously -and not believing that he would or could do it. What a surprise! Before I knew it Jesse Johnson who was a scout for record companies had made some type of deal with Lemon and Paramount records. Black Snake MOAN not only made Blind Lemon Jefferson but pulled him out of the sticks. It was so good for him that Paramount had him make more versions of it for future records. So, really, why should I hold it against my friend when the whole world was doing it and still is doing it. I never had another word about his Black Snake Moan from that day until this day. I was very happy that my Black Snake BLUES had helped my old buddy.
Blind Lemon Jefferson is now gone. In fact he has become a legend. They reissue his old records and they name coffee houses after him. Do you know that he is world famous and they write thousands of words about him in different languages? And so many of his songs are sung by the younger generation today. I only wish that all those youngsters could have seen and heard him in person. He was a great blues man and a wonderful part of blues history. We owe him a lot.

ANTHONY ROTANTE
RHYTHM & Assisted by Len Kunstadt
BLUES
SIPPIE WALLACE

Sippie Bertha Thomas Wallace is not only a very important artist for the discographer but of research stature in the realm of the blues student. Miss Wallace's recording career began in 1923 having recorded for Okeh and then Victor with such greats as King Oliver, Louis Armstrong, Sidney Bechet, Clarence Williams, Johnny Dodds and her brother Hersal Thomas. From 1929 through 1944 there were no known Wallace recording sessions. In September 1945 Sippie recorded for Mercury. (vol) with ALBERT AMMONS' RHYTHM KINGS: Artie Starks (cl), Albert Ammons (p), Lonnie Johnson (g), John Lindsay(b), Tommy Taylor (dr). Chicago, Sept. 25, 1945
117 BEDROOM BLUES Mercury 2010
121 BUZZ ME -----
Still another Wallace recording for Mercury was found in a listing: (probably same personnel as above) (Date ?)
SHORTY GEORGE Mercury 2005
SHE'S A MIGHTY FINE WOMAN - - -

After her Mercury adventures we did not learn of another Wallace session until she recorded for Clarence Blair's FINE ART RECORDS label in Detroit about 1959. Here is where a bit of untangling had to be undertaken. It was our good fortune to possess 2 of her 3 known Fine Art Records for aural and research purposes.
Following are 78 rpms:
Actual label reads:
FINE ART TRIO S. B. WALLACE (pianist)
LOVING YOU AS I LOVED YOU (Manuel Simms)
(Blair Music Pub. Co. BMI) Fine Art 203A
CAUGHT IN THE WEBB OF SIN (Walksie Cox)
(Blair Music Pub. Co. BMI) Fine Art 203B
A FINE ART RECORDS catalog lists:
203 A-B VOCAL SIPPIE WALLACE
LOVING YOU AS I LOVED YOU
CAUGHT IN THE WEB OF SIN

Aural evidence indicates that it is indeed Sippie Wallace on Vocal and piano with unknown guitar accomp. (Just 2 instruments heard).
Another coupling -
Actual label reads:
BILL THOMAS, Soloist with the Fine Arts Trio
IS EVERYBODY READY (by Bill Thomas) Fine Art 204A
The catalog listing is similar, however aural evidence discloses that Bill is aided by a second vocalist (not listed) who is Sippie Wallace (own piano) and unknown guitar.
Reverse - actual label reads:
FINE ARTS TRIO SIPPIN AT PIANO
HERE I GO WHERE THE MORNING GLORIES GROW (By Rose and Clarence Blair) Fine Art 204B
The catalog lists the same title plus "PIANO VOCAL SIPPIE WALLACE".
Aural evidence again confirms Sippie on vocal with unknown guitar (just a twosome).
Still another Sippie Wallace item appears in the Fine Art Catalog. We have no recording for aural evidence to corroborate the catalog listing.
FA 201 A-B PIANO AND VOCAL SIPPIE WALLACE
MOTHER NATURE IS THE CAUSE OF IT ALL
JUNIOR THE PARAKEET

(continued on p. 10)

SIPPIE WALLACE (cont'd from p. 9)

Another Blair label is BANGO. Three titles were recorded by Sippie in Detroit about mid 1962 and were scheduled for release.

SIPPIE WALLACE (vo) with Trio: James Cole or (Conn - phonetically by Blair himself), unknown bass and drums

I'M A MIGHT TIGHT WOMAN UNISSUED
LET IT END LIKE THAT "
LOVING YOU AS I LOVED YOU. "

Note: SIPPIE WALLACE is scheduled for Europe this Fall and more than likely more recordings will be added to her illustrious discography. Other sources for Fine Arts and Bango data are Coda Magazine and Jepsen, Vol. 8, p. 182.

From time to time we shall add items of interest to implement Jepsen's 4 discographical volumes, JAZZ RECORDS 1942-1962 which runs alphabetically from letter M through Z. Those who are interested in the publication date of BLUES RESEARCH 14 we can mention that its issuance is very near.

WHERE ARE THEY NOW? (cont'd from p. 2)

syndicated MERV GRIFFIN TV shows. When not on the shows, TREACHER operates "CALL ARTHUR TREACHER." He supplies butlers, maids, cooks, gardeners, baby sitters, electricians, window washers, plumbers, painters, pest control engineers and what have you. TREACHER already has opened branches in Baltimore, Boston, N. Y. (Headquarters), three offices in N.J., and plans on franchises in 800 cities throuth the U. S. LIBBY HOLMAN, B'way singing star of the 30's, lives nearby Stamford, Conn. with her husband, artist LOUIS SCHANKER. She summers in Easthampton, L. I. LIBBY still sings at small concerts for UNICEF and is coached by pianist GERALD COOK. Libby also cut an LP on the Evergreen label.

JOHNNY DUNN'S EARLY RECORDS (cont'd from p. 7)

Dunn made one more band record for Columbia soon after his return; possibly with members of the Vodery orchestra. Dunn remained with Vodery at least through 1925.

JOHNNY DUNN AND HIS JAZZ BAND

Dunn, cornet; unknown trombone, clarinet/sax; sax; piano; banjo; tuba; drums. New York, October 30, 1923. 81321-3 JAZZIN' BABIES BLUES (R. M. Jones) Co. 13004D 81322-2 I PROMISED NOT TO HOLLER BUT HEY! HEY! (Johnny Dunn) Co. 13004D

He made only one more record under his own name (Co. 124-D; see RUST, p. 185) before going to England again with the "BLACK BIRDS" revue in 1926. The personnel, as given, is from the Columbia files. His records with the Plantation - Orchestra on English Columbia, and his later ones, have been documented in RUST, pp. 185 and 512.

JAPANESE JAZZ DISCOG. (cont'd from p. 8)

THE SIX LEMONS: Personnel similar to previous Victor sessions.

In concert, 1953

WHAT IS THIS THING CALLED LOVE VicJp NB-6020
Part 2 12"

OHNO AND HIS VICTOR ALL STARS: Unknown big band.

In concert, 1953.

TORPEDO JUNCTION 12" VicJp NB-6021

JUST YOU, JUST ME VicJp A-5119

STOP, LOOK AND HEAR - - -

SEPTEMBER SONG VicJp A-5129

ALL OF ME - - -

CHIEMI ERI (vcl), accompanied by the NEW PACIFIC JAZZ ORCHESTRA, under the direction of Shin Matsumoto (ten).

1953
9417 HOW HIGH THE MOON KingJp CI 133
9418 LET ME CALL YOU SWEETHEART - - -

Note: Teichiku label is affiliated with American Decca.

FILLING IN DISCOGRAPHICALLY

THE FOUR SOUTHERN SINGERS, BAKER MILLIAN, BOOTS AND HIS BUDDIES, YELPING HOUNDS, JAZZ BAND AND CLEO BROWN

Research from Bill Thompson, Sunnyvale, Calif.

(Re: RR74): It is stated that The Four Southern Singers recorded Vic. 24329 and Bb 8392 and that another, Mammy Lou and Be Ready, according to Rust, was unissued. However, it was--on Vic. 24264. The A side is Be Ready with violin, guitar, jug and washboard. The reverse side, Mammy Lou is unaccompanied. I also have the other Vic. mentioned--24329. This one too has one side with instrumentation as above and one side unaccompanied. Incidentally, Be Ready was written by Razaf-Forsythe-Weems, just in case someone may want to dig further.

I don't know when any discographer is going to get this correct. They have a habit of listing the saxophone player for Boots and his Buddies Band as Baker Millens/Millians, etc. It IS Baker Millian and he now resides in Oakland, Calif. George Corley, trombone, lives a few miles away in Berkeley. Boots is in Los Angeles and several of the other members of the great band still live in the San Antonio area, Coral Woods and Celeste Allen.

I have a five and a half interview with Baker on tape and one of these days I plan to get around to writing an article on the "mystery band" as they were dubbed in a 1939 issue of Down Beat. I could be mistaken on the Down Beat issue. I'll have to re-consult the tape!

Duncan Scheidt could contact me regarding a very rare photo I have of the first band Baker ever played with if he's interested. The band was called The Yelping Hounds Jazz Band and the photo was taken in 1925 at a "race track". I have a partial listing of the personnel also.

QUESTION: I have an unissued tape with Cleo Brown. Now I realize that there aren't that many Cleo fans around, but I am still wanting to know if anyone can recognize the master numbers on the one. Here 'tis: C-1105-B. The title of the song is "Sir Right Down and Right Myself A Letter". The reason it was rejected, I'm sure, is that she takes some awfully loud gasps of air which are quite audible. Sounds like a Vocation test, but I'm not sure.

LOU RADERMAN PELHAM HEATH INN ORCH.

Query from Paul Riseman, Springfield, Ill.

Can you tell me who the personnel is on the following fabulous record (and who takes the very fine Bix like trumpet solo)???

"Why Do I Love You?" (145721) Harmony 607-H
"Ol' Man River" (145722)

Lou Raderman & His Pelham Heath Inn Orchestra.

Ed. note: A number of years ago, editor LK wrote Raderman out California way, but never did receive an answer.

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205
AUCTION CLOSING JUNE 8, 1966
MINIMUM BID 50 CENTS PER RECORD
CONDITION GUARANTEED
MINIMUM BID 50 CENTS PER RECORD. CONDITION GUARANTEED BY NUMBER. ALL OF COLUMBIA RECORDS SHIPPED FOR EXPRESS CHARGES COLLECTED UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING. WINNERS WILL BE NOTICED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

JO JO ADAMS-Maxwell Davis All Stars
Grand Old Timey, Piano Soloist, Baritone Sax
1 Hardhead Blues, Piano Soloist, Baritone Sax
LAZY ADE BACKROOM JAZZ-Ampersand
2 Two Little Blues, Piano Soloist, Baritone Sax
3 BORN TO LOSE, Sax 5553 N
ALL STAR ORCH. ONYX
4 RAINBOW ROUND, Piano Soloist, Baritone Sax
5 STEPPING STONE, Piano Soloist, Baritone Sax
6 CHESTER ALLEN-Rare Victor, Piano Soloist, Baritone Sax
7 BORN TO LOSE, Piano Soloist, Baritone Sax
8 DRINK HEARTY, Piano Soloist, Baritone Sax
9 SHORTY ALLEN All Stars, Piano Soloist, Baritone Sax
10 SAVOY, Piano Soloist, Baritone Sax
11 AMBROSIO, Piano Soloist, Baritone Sax
12 SERENADE IN BLUE, Piano Soloist, Baritone Sax
13 MAY I HAVE THIS DANCE, Piano Soloist, Baritone Sax
14 SOUL OF A LONELY MAN, Piano Soloist, Baritone Sax
15 ALBERT AMMONS, Piano Soloist, Baritone Sax
16 ST. LOUIS, Piano Soloist, Baritone Sax
17 AMMONS STOMP, Piano Soloist, Baritone Sax
18 GENE AMMONS, Piano Soloist, Baritone Sax
19 BECKY, Piano Soloist, Baritone Sax
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513 LOUIS ARMSTRONG, Piano Soloist, Baritone